



Comune di Pietrasanta
Città d'Arte - Città Nobile dal 1841
Assessorato al Turismo

PIETRASANTA

Versilia Tuscany 



Pietrasanta

The origins and name of Pietrasanta, historical center of the Versilia region, are linked to the Milanese nobleman Guiscardo Pietrasanta, who as *Podestà* of Lucca founded the town in 1255 during the period of Lucca's struggles with the Ghibelline Republic of Pisa. In 1533 Pietrasanta came under the dominion of Florence and from that time onward followed the fortunes of the Grand Duchy of Tuscany until the time of Italy's unification.



THE ORIGINS

Terranova a “new land of Lucca” at the foot of the verdant Colle di Sala, fortified by the Longobards.

A wealthy walled city in a well-traveled border area, hotly contested among Pisa, Lucca, Genoa, and Florence.

Prestigious center of the Captaincy and Vicariate in the Medici and Lorraine eras.



ICA DI LUCCA

Castruccio Castracani on the 20th of March 1324, it being his intention to fortify and garrison the lands of Pietra Santa, very fertile and well-populated and situated at the marina, set out with skilled men and took with him Enrico his son, whom he desired should lay the first foundation stone, on which he placed a beautiful sapphire set in gold in a cup full of water and wine; and

he did this under the portal called the Ghibellina and at the postern gate, setting in each of these places a gold florin (again in cups filled with watered wine) of the ones he coined; and he called the Rocca 'Arrighina' in the name of his son.

(A. Manucci, *Le azioni di Castruccio Castracani degli Antelminelli Signore di Lucca e con la genealogia della famiglia*, 1590, III ed. 1893)

Rocchetta Arrighina and Porta Pisana or Ghibellina in a 19-century print. The Pietrasanta old village, with its orthogonal plan, was fortified with impressive city walls during the age of Castruccio Castracani, lord of Lucca from 1316 to 1328.



Pietrasanta

The castle and the ancient Motrone landing at the "Marina" of Pietrasanta, in an illustration from the *Croniche* by G. Sercambi.

How the Pope departed from Genoa to come to Lucca. Having deliberated his journey and having been given by the city of Genoa galleons and oars, in the year 1386 Pope Urban VI landed at Motrone with his cardinals, and in Motrone sang Mass; and from here, in the evening, went to Pietrasanta where he spent the night with all his cardinals and prelates. (G. Sercambi, *Croniche*, 15th century, State Archives of Lucca)

Tradition narrates that when two servants were playing at dice, the irate loser threw the dice at the venerated Image, which was harmed as we still see; and that in a fit of anger the enraged player pierced the right side with a knife below the bosom of the painted Virgin, so that the wound can still be seen, and that from the wound dripped a few drops of blood, which still seem to be dried on the Painting. Others



The facade of the church of Sant'Agostino (14th century) and in the foreground the 1848 monument to Grand Duke of Tuscany Leopold II of Hapsburg-Lorraine.

On 22 March 1841 the grand duke elevated Pietrasanta to the status of *Città Nobile* in consideration of its antiquity, the beauty of its buildings, the importance of its institutions, and the number of its noble and wealthy families.

Portrait of the Piarist Eugenio Barsanti (1821-1864), who invented with Felice Matteucci the internal combustion engine. To pay homage to this important fellow citizen and to present his work, it has been established the “Premio Internazionale Barsanti e Matteucci” (the International Barsanti and Matteucci Award) as well as created a museum in the city center.



In Valdicastello Carducci, the family house of the poet Giosue Carducci (1835-1907), Nobel Prize for literature in 1906. Every year, in Pietrasanta takes place the “Premio Nazionale di Poesia” (National Poetry Awards), dedicated to him



HISTORICAL CHRONICLES

write even more; and that is, that the Holy Image moved, on this occasion, from the right to the left of the Holy Child so that He might not suffer the wrath of the wicked servant; and that when he had repented and prayed before the offended Image he was once again granted the Grace of the Lord. After these miraculous events the Holy Image was moved to San Martino and exhibited for public veneration. (V. Santini, Commentarii storici sulla Versilia centrale, 1858-62)



The venerated *Madonna del Sole* (16th century). The image was given this name in the 1600's when it was believed the Virgin had interceded to cause the return of sunny weather following long rains, and was elected protectress of the community of Pietrasanta.



Piazza del Duomo in a 19th-century canvas by Antonio Digerini.

I like Pietrasanta: a beautiful small city with a singular piazza, a cathedral worth of a great city, all against the background of the Apuan Alps. And what a landscape all around! What mountains, what greenery, what shadows, what rivers, what cool streams running merrily under the chestnuts, olives, and orange tree, and the marble quarries flank the greenery on every side! (Giosue Carducci, letter of 17 June 1877)

Historical world marble-working center.

The Eden of the masters of the art of sculpture. Thanks to the artisans of Pietrasanta, the most highly-qualified in the marble sector and likewise in the arts of bronze casting, mosaic, and intarsia.

A city that is a mega-workshop and a fascinating open-air exhibition space of national and international renown especially for contemporary art and among the most highly-regarded and well-patronized in the world.

Pietrasanta □

One of the two holy water stoups in the Duomo di San Martino, sculpted in white Carrara marble by the Pietrasanta sculptor Stagio Stagi in the 16th century.

The roots of Versilia's artistic marble-working tradition go far back in time. The activity received considerable stimulus under the Medici government when "white and mixed" marble quarries were opened in the nearby Apuan Alps; even Michelangelo visited Pietrasanta and availed himself of the precious work of the local artisans.



Production of marble and bronze.

The studios, workshops, and foundries in the territory are numerous and often open to visitors. These are artisan concerns, often run by families, where skills are handed down from generation to generation; concerns that can offer truly exceptional quality, skills, and versatility to the artists, architects, and designers whose work brings them here.



The ArtigianArt Pietrasanta association unites more than 40 companies working in the marble, mosaic, intarsia, iron and steel, bronze-casting and molding, clay sculpture, and artistic printing sectors. The principal scope of the association is to preserve and increment the area's "unique" productive fabric through providing training for specialized personnel, carrying out promotional initiatives, and creating synergies among the different local concerns to further enrich the precious heritage that distinguishes Pietrasanta and to make production more efficient.

Museo dei Bozzetti e
Centro Culturale "Luigi Russo"
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www.museodeibozzetti.it
www.comune.pietrasanta.lu.it



Artigianart
www.artigianart.org

A wing of the Museo dei Bozzetti, located in the 16th-century former Convent of Sant'Agostino.

Museo dei Bozzetti and International Park of Contemporary Sculpture

The museum, founded in 1984, brings together more than 600 sketches and models—mainly in plaster—of the sculptures of more than 300 Italian and foreign sculptors who worked or are still working with the local workshops. Here are shown

the main representatives of contemporary art. By visiting its museum collection, it is possible to offer the visitors a broad and complete overview of the various artistic currents of 20th-century. The International Park of Contemporary Sculpture is perhaps the most tangible sign of the close ties between Pietrasanta and art. Showing monumental works suitably set in the public spaces of the historical center and the outlying districts, the Park proposes a magical open-air exhibition itinerary that grows year by year to form an exceptional heritage of urban furnishings.



Piazza Matteotti.

The Warrior, a bronze sculpture by Fernando Botero.

A LAND TO AN ARTIST'S MEASURE

The "Luigi Russo" Cultural Center and Exhibition Activities

An intense program of temporary exhibits and national and international level events over the whole course of the year; the city is in fact considered one of the most important exhibition milieus for art, contemporary and otherwise. The extraordinary environment for this activity are the exhibition spaces of the "Luigi Russo" Cultural Center with the 14th-Century Church of Sant'Agostino and the rooms of the adjacent Cloisters, the sites of Palazzo Panichi, and the nearby Piazza del Duomo; to these, in the summer, the Cultural Center can add La Versiliana Villa and Park at Marina di Pietrasanta. And of course, the historic center is also home to a near-infinite number of prestigious art galleries.




Sculptures in the La Versiliana park in Marina di Pietrasanta.


Sculptural exhibit in Piazza del Duomo.



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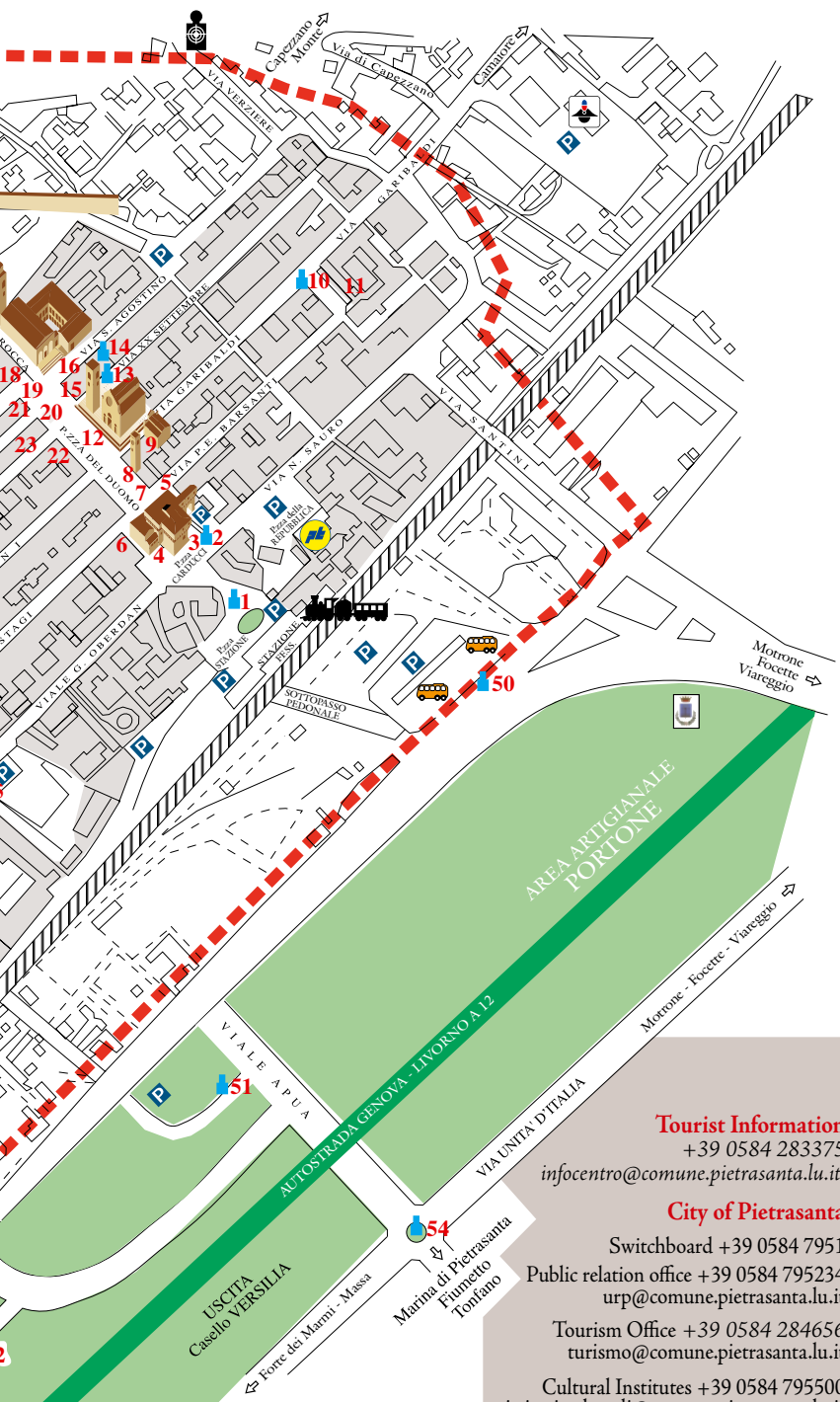
 International Park of Contemporary Sculpture

1-54 A VISITORS' ITINERARY

 Cathedral Square



A VISIT TO THE CITY



Rielaborazione della carta realizzata da Studio Procon - Forte dei Marmi

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■ **1 Myomu – Chiave del sogno**, 2004, sculpture in white Carrara marble by Kan Yasuda, Piazza Stazione.

■ **2 Propulsione**, 2003, bronze sculpture by Franco Miozzo, Piazza Giosue Carducci.

■ **3 Arlecchino**, 2011, bronze sculpture by Joseph Sheppard, Piazza Giosue Carducci.

4 Rocchetta Arrighina and Porta a Pisa, Piazza Giosue Carducci.

Porta a Pisa, the most picturesque access to the historical center, was built in the 15th century but was given the Renaissance aspect we see today by the Florentine masters Francione and La Cecca. The gate had both military and customs functions. It is the last of the city gates remaining (the others opened toward



Massa and Lucca) and in the upper register of its interior preserves the chalk sketch of a 16th-century *Annunciation* attributed to Astolfo Petrazzi; the fresco itself is preserved in the Palazzo Municipale. Beyond the gate is the small Piazza Giordano Bruno with a marble bust of the monk sculpted by Antonio Bozzano in 1909.

5 Il Cavalletto (omaggio agli artigiani), 2006, bronze sculpture, by Romano Cosci, Piazza Giordano Bruno.

6, 7 Plaques recalling Michelangelo's visits, at the start of Via Stagio Stagi and in Piazza del Duomo at the corner of Via Padre Eugenio Barsanti. The inscriptions bear witness to the con-

tracts stipulated in Pietrasanta in 1518 by Michelangelo Buonarroti for the Ver-silia marble he needed for the work on the facade of the Church of San Lorenzo in Florence.

8 Clock Tower, Piazza del Duomo.

Pietrasanta had a public clock as early as the 1400's, probably in the Rocchetta. This clock tower, erected in the 16th century, was restructured during the centuries that followed but in 1860 was restored in German Gothic style.



9 Baptistry, Via Giuseppe Garibaldi.

Built in the 1600's as the Oratory of San Giacinto, the building became a baptistry and in the 18th century passed to the Opera del Duomo di San Martino. The facade and the interior were refurbished as we see them today between 1774 and 1782. Of note are the superb baptismal font (1509-1612), originally in the cathedral, by the sculptors Donato Benti, Nicolao di Matteo Civitali and, for the upper portion, Filippo Pelliccia and Orazio Bergamini; and the ancient hexagonal tub for baptism by immersion dating to 1389 and attributed to Bonuccio Pardini.

■ **10 Il pugilatore**, 1992, a marble sculpture by Francesco Messina, in Vicolo delle Monache in Porta a Lucca.



11 Monastery of San Leone, Loc. Porta a Lucca, Vicolo delle Monache.

The monastery, built in the 16th century in honor of Pope Leo X, was made up of a cloister and the church of Santa Chiara. After having served as the convent of the Poor Clares and later a female conservatory and school, it was seriously damaged and razed in the 1950's. All that remains is the 18th-century bell tower.



12 Duomo di San Martino, Piazza del Duomo.

This majestic cathedral is the architectural element dominating the center of the beautiful rectangular piazza of the same name, the fulcrum of civic life in Pietrasanta. Construction began in the 14th century on the site of a preexisting Church of San Martino; in 1387 it was elevated to the rank of Provostship and Collegiate Chapter. The elegant marble facade with three portals is adorned with a lovely rose window, various bas-reliefs from the 14th and 15th centuries, and



several coats-of-arms of the city's rulers. The interior, restored more than once over the centuries, now has a decidedly 17th-century aspect; the frescoes of the nave and dome, by Luigi Ademollo, are instead from the 1800's. Of particular note, the white marble holy water stoup and candelabras at the sides of the presbytery, by the sculptor Stagio Stagi (16th century) and the fine composite pulpit with a pedestal by Lorenzo Stagi (1504), the hexagonal chalice by Donato Benti (1508), and the monolithic

staircase by Andrea Baratta of Carrara (1696). The chapel "of the Virgin" is home to the venerated late-Gothic panel of the *Virgin with Child and Saints John the Baptist and John the Apostle* by an unknown 15th-century painter; it is unveiled only on special occasions. Alongside the cathedral stands the brick bell tower, about 36 meters in height, an unfinished 15th-16th century work by Donato Benti with an admirable helicoidal staircase in the interior.

13 San Martino, 2003, marble sculpture by Rinaldo Bigi, Sagrato del Duomo.



14 The Centaur, 1994, bronze sculpture by Igor Mitoraj, Piazza del Centauro.

15 Palazzo Moroni and the "Bruno Antonucci" Archaeological Museum of Versilia, Piazza del Duomo.

Home of the Chancellery from the mid-1600's onward, and enlarged and embellished in the 19th century, this building was the Pietrasanta city hall until about 1940. After having played host to the City Historical Archives, it will, upon completion of current restoration work, become the venue of the "Bruno Antonucci" Archaeological Museum of Versilia. This collection counts a myriad of findings from throughout the Versilia territory, from prehistory to medieval times, with the addition of an interesting collection of Renaissance ceramics.





16 Church and Convent of Sant'Agostino, Cultural Center, Civic Library, and Museo dei Bozzetti, Via S. Agostino - +39 0584 795500,

www.comune.pietrasanta.lu.it

Cultural Center, Exhibits: Winter 4:00 - 7:00 p.m.; Summer: 7:00 p.m. - 12:00 a.m.; Tuesday through Sunday.

Library: Winter 9:00 a.m. -1:00 p.m., 2:00 -7:00 p.m. Tuesday through Friday, 2:00 -7:00 p.m. Saturday.; Summer 9:00 a.m. -1:00 p.m. Monday through Saturday.

Museo Bozzetti: free entrance, Winter 2:00 -7:00 p.m. Tuesday through Saturday, 4:00 -7:00 p.m. Sunday; Summer 6:30-8:00 p.m., 7:00 p.m. - 12:00 a.m. Tuesday through Sunday.

Historical Archives: 9:00 a.m. -1:00 p.m./3:00 -6:00 p.m. Tuesday and Thursday, 9:00 a.m. -1:00 p.m. Saturday, +39 0584 795517.

The church was begun by the Augustinian monks in the 14th century and consecrated in 1434. In the interior, under the trussed roof, the floor of the simple single nave carries the tomb inscriptions of noble families of Pietrasanta and the cenotaph of Father Eugenio Barsanti. Alongside the church stands the convent, completed in the 15th century; in the loggia, lunettes with episodes from the life of Saint Augustine by Astolfo Petrazzi of Siena (17th century). The adjacent bell tower dates to 1790. The Sant'Agostino complex, occupied by the Augustinians until 1808, then by the Piarist monks and later the city's schools, is today the home of the "Luigi Russo" Cultural Center, the "Giosue Carducci" Civic Library, and the "Pierluigi Gherardi" Museo dei Bozzetti. The City Historical Archives are presently accessible at Town Hall.

17 Rocca di Sala and Palazzo Guinigi.

Accessible on foot up the panoramic road and path through the olive groves,

the Rocca dominates the city center, providing a splendid cornice for the view from Piazza del Duomo toward the mountains. Of Longobard origin, this was one of the fortifications of Versilia's feudal lords in the Middle Ages. It was restructured and inserted into the skirt of city walls erected by Castracani in the early 1300's. The elegant noble palace that extended its hospitality to emperors and poets—and of which only a portion now remains—was built by Paolo Guinigi in 1408 inside the barbican. The fortress was stripped of its armaments and sold to private owners in the late 1700's.



18,19,20 Marzocco or Liberty Column and Monument to Leopoldo II, Piazza del Duomo.

Originally located at the center of the piazza facing the bell tower of the cathedral, the column bearing the figure of the Marzocco Lion, heraldic symbol of Florentine dominion, was sculpted by Donato Benti in 1514. It was removed in the mid-1800's and re-erected in its present position in 1903; the inscription added to the base at that time names it as "Liberty Column."

The fountain, decorated with an ancient coat-of-arms of the Florentine Republic (hence the name) was crafted in the 17th century by the Pietrasanta sculptor Giovanni Battista Stagi and placed between Via Soprana di Sopra (now Via XX Settembre) and Via Soprana di Sotto (now Via del Marzocco). In 1808 it was rebuilt with a marble pedestal and steps; it was later removed and certain



of its parts were relocated to the current position at the end of the piazza.

The 19th-century monument to Leopold II, Grand Duke of Tuscany, is by the Pietrasanta sculptor Vincenzo Santini. The lower portion is adorned with three bas-reliefs commemorating events of importance to the Versilia territory: the reclamation of the plain, commerce, and School of the Arts.



21 Palazzo Pretorio, Teatro Comunale, Piazza Del Duomo.

Teatro Comunale Ticket Office +39 0584 795511 www.laversilianafestival.it
Also known as the Palazzo di Perrotto dello Strego, from the name of its 14th-century owner, this building became the residence of the Captain of Justice and the site of the prisons. The many marble coats-of-arms of the Captains of Justice that decorate the palace are found on the facade as well as in the entrance hall of the Teatro Comunale (civic theater) on the ground floor of the building.

22 Palazzo Panichi Carli, Piazza del Duomo.

Belonging to the Calandrini family of Sarzana and to the Panichi's, whose emblem on the building is distinguished by two crossed branches of millet, this palace as restored is ample witness to the construction technique perfected in Lucca in the 14th century, in which brick was gradually replaced with stone, the load-bearing element in the loggia.

The rooms of the first floor are the quarters of the Padre Eugenio Barsanti Museum (www.premiobarsanti.it) and temporary exhibitions.

23 Palazzo del Coniglio, Via del Marzocco.

Affectionately known by the community as Palazzo del Coniglio ("Rabbit Palace"), the building was owned by the Tomei Albiani family, descendants of the ancient feudal lords who governed Versilia as toparchs.

In their structure and, more often, in their elegant architectural and decorative elements, numerous other palaces on Piazza del Duomo and the streets of the historical center testify to the history and culture of the city.

24 Church of San Nicola di Sala, Via del Teatro.

Located in the oldest part of Pietrasanta, in Sala district that existed even before the city was founded, the church of San Nicola is mentioned in 14th-century documents. It was modified and restored in the 1600's and more recently in the early 20th century.

25 Donna, 1995, marble sculpture by Costantino Nivola, Piazzetta San Nicola.

26 Piazza dello Statuto. The old "prato" used in the early 1800's as a field for the "giuoco del pallone" became Piazza dello Statuto at the time of Italian unification; at its center stands the Monument to the Fallen Soldiers of the Great War by the Versilia artist Abele Jacopi, inaugurated in 1925.

27 San Giovanni, 1957/58, bronze sculpture by Rosario Murabito, Piazza dello Statuto.

28 Il cerchio del vento, 2003, sculpture in veined white Carrara marble by Junkyu Muto, Piazza dello Statuto.

29 Il cavallino, 1970/80, bronze sculpture by Ferruccio Vezzoni, Piazza dello Statuto.

30 Danzatore, 2003, bronze sculpture by Anna Cromy, Piazza dello Statuto.

31 Peace Frame, 2006, bronze and mosaic sculpture by Nall, Piazzetta Francesco Crispi, Via Giuseppe Mazzini.

32 Church of Sant'Antonio e San Biagio (or "of the Misericordia"), Via Giuseppe Mazzini.

Located in the central Via Mazzini, this is one of the city's oldest churches: it existed as a church with a hospice annex, as San Biagio, from the time of the founding of Pietrasanta. In the late 18th century the church was co-dedicated to Saint Anthony and was given its present-day forms. In the interior are two 15th-century wooden statues, one of Saint Anthony Abbot by an unknown author and the other of Saint Blaise at-



tributed to Iacopo della Quercia, and the 1993 frescoes *La Porta del Paradiso* and *La porta dell'Inferno* by Fernando Botero.

33 Birthplace of Padre Eugenio Barsanti, Via Giuseppe Mazzini.

A plaque indicates the birthplace of the illustrious Piarist father from Pietrasanta, Eugenio Barsanti, who with Felice Matteucci invented the internal combustion engine. In 1854 a patent was taken out for a small gas-driven motor, fueled by air and hydrogen; built in 1856, it operated at length in the machine shop of the Maria Antonia railway of Florence. The invention represents the first step toward what has been a complete revolution in the lifestyle and habits of the human race.

34 Serenata, 2005, sculpture in white Carrara marble by Rinaldo Bigi, Largo Padre Thomas Mc Glynn.

35 La campagna va al mercato, 1968, bronze sculpture by Marcello Tommasi, Mercato Ortofrutticolo.

36 Piazza Giacomo Matteotti and Palazzo Comunale.

This square outside of the ancient city walls was heavily traveled by long lines of wagons carrying marble, drawn by oxen used only for transporting the blocks. In



the 1800's it had inns and coach companies; Alessandro Manzoni lived here.

The building, that is, today, the seat of the City Government, was built in 1928-29 as the Palazzo del Littorio. The entrance hall is frescoed by Romano Cosci (2003-2005) and the Council Chamber is decorated with frescoes and sculptures by Igor Mitoraj (2000).

37 Il Guerriero, 1992, bronze sculpture by Fernando Botero, Piazza Giacomo Matteotti.

38 Memoria di Pietrasanta, 2001, sculpture in white marble by Pietro Cascella, Piazza Giacomo Matteotti.



39 San Martino, 1997, marble sculpture by Franco Miozzo, Piazza Giacomo Matteotti.

40 L'eredità, 2009, bronze sculpture by Stanley Bleifeld, Piazza Giacomo Matteotti.



41 Palazzo della Posta Vecchia, Piazza Giacomo Matteotti.

Set on high, this building was ordered by Ferdinand I in the late 16th century to give the city an inn and a post-house for receiving and sending letters and changing horses. It had a garden of laurels, mulberries, and elms. The inn was closed in the late 1700's, although the post-house remained.

- 42 **Sfinge e colomba**, 2002, bronze sculpture by Alba Gonzales, Via di Capriglia.



- 43, 44 **Villa Barsanti, Ex-Ospedale Lucchesi.**

The 20th-century Villa Barsanti, designed by Gino and Martino Barsanti and the Florentine architect Gino Coppedè; the former "Lucchesi" City Hospital, established under Grand Duke Leopold II and inaugurated in 1865.

- 45 **Il viandante**, 2002, white marble sculpture by Michele Benedetto, Piazza Emilio De Ferraris.



- 46 **Church and Convent of San Francesco.**

Construction of the church was begun in the 16th century by the Franciscan fathers of the hermitage who had been located at Santa Maria della Stregaia (today a private church in the Santa Maria locality) since 1420. The facade was completed in the 1700's. The ornaments and paintings in the interior, which abounds in polychrome marbles, date mainly to the 17th and 18th centuries. The 17th-century convent was enlarged in the 1700's and 1800's; the frescoes in the loggia of the church and in the cloister are by Luigi Ademollo (1832-33). The complex is the seat of the Parish of the SS. Salvatore. In a wing of the convent has its premises the Visual Arts Center Foundation of Pietrasanta.

- 47 **S. Francesco**, 2000, bronze sculpture by Harry Marinsky, lawn of the Church of S. Francesco.

- 48 **Double epeeé**, 1999, polychrome bronze sculpture by Sophia Vari, Via Guglielmo Marconi - Via Donatori di sangue.



- 49 **Il giudizio del Minotauro**, 1992, bronze sculpture by Franco Adami, Rotoria Via I Maggio - Via Aurelia.

- 50 **Riflessione**, 1993, marble sculpture by Michele Benedetto, Piazzale Guiscardo da Pietrasanta (terminal bus).

- 51 **Monumento al soldato alleato**, 2000, bronze sculpture by Marcello Tommasi, Loc. Iare, Piazza Caduti della Linea Gotica.

- 52 **I tre pugni**, 1974, sculpture in marble and metal by Alberto Cortina, Loc. Africa, Via Gian Lorenzo Bernini.

- 53 **Senza titolo**, 1972, white marble sculpture by Tadeusz Koper, Loc. Africa, Via Gian Lorenzo Bernini - Via Pisanica.

- 54 **L'oiseau**, 2001, marble sculpture by Jean Michel Folon, Rotoria Viale Apua - Via Unità d'Italia.





Valdicastello Carducci

This locality at about 35 meters above sea level—in ancient times called Valle Bona—has been inhabited since the Bronze Age (11th century BC). It was an important mining area, site of a Roman settlement, and a crossroads on the Via Francigena in the Middle Ages, with the Parish Church of San Giovanni e Santa Felicità. The town where the illustrious Italian poet Giosue Carducci was born, has been called Valdicastello Carducci since 1950.

Birthplace of Giosue Carducci.

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Opening hours, Winter 9-12 Tuesday, 15-18 Saturday and Sunday; Summer 17-20 Tuesday through Sunday.

This was the home of Michele Carducci, physician and surgeon, and Ildegonda Celli Carducci, the parents of Giosue, who was born here in 1835. The poet left Versilia, often mentioned by him in his verse, at age three. The building, declared a national monument in 1907, contains mementos

of the poet. The garden is the venue for temporary exhibits and events. Each year the concluding ceremony of the National Poetry Award named for Giosue Carducci is held on 27 July, the anniversary of Carducci's birth, as part of the La Versiliana Festival in Marina di Pietrasanta.



Parish Church of San Giovanni e Santa Felicità.

The building, mentioned in documents from 855, was rebuilt in the 11th and 12th

DISCOVERING THE TERRITORY

centuries and also underwent later alterations that modified the original medieval structure. The bell tower is from the 16th century. Of note, the suggestive Romanesque sculptural decoration of the exterior of the apse.

Capezzano Monte and Capriglia

These fascinating small towns high on the hill above the city center, immersed in the green of olive groves where the trees are sometimes hundreds of years old, are linked to Pietrasanta by a panoramic road about 13 kilometers in length. The view is truly enchanting: from La Spezia to Livorno and, on a clear day, out over the sea to the islands of the Tuscan Archipelago.



Capezzano, mentioned in documents dating to before the year 1000, is home to the Church of San Rocco, with its 19th-century building, founded as an oratory in the 1500's. Capriglia, also of very ancient



origin, boasts the Church of San Carlo Borromeo, built in its present form in the early decades of the 20th century.

These two small hillside towns, showing evidence of much recent restructuring work, have lately been "rediscovered" by both residents and the many Italian and foreign visitors who have selected them as their home, either for work-related reasons or for their vacations.

■ *Monumento ai Caduti*, 1996, a marble sculpture by Enzo Pasquini, Capezzano Monte.

Vallecchia

Of very ancient origin, in the Middle Ages Valecchia was the seat of the feudal lords who, together with the lords of nearby Corvaia, held the fate of Versilia in their hands. Their residence was in the Castello locality, which offers lovely views of the sea and toward the imposing Apuan Alps. Perforce a point of passage for Upper Versilia, among olive groves and vineyards, marble quarries

and workshops, the town is characterized by the elegant parish church dedicated to the patron Saint Stephen. A great fair and market is held every December 26th in honor of the saint.

Parish Church of S. Stefano

Built before the 11th century, its structure in white marble from the nearby Solaio quarry has more than once been the object of restoration work. The church has a basilica plan with a nave and two aisles separated by paired pillars and overlapping marble drum columns. The bell tower was erected in 1949.

Strettoia

Known for its excellent wine, which owes its goodness to a felicitous exposition, the territory centers on a village surrounded by highlands that offer superb panoramas and which were the sites of Roman and Etruscan settlements. The Festa del Vino (wine festival) is celebrated here each year in September.

In the Montiscendi locality, on the Via Aurelia state road, stands a Medici tower (1568-1588), the only surviving structure—together with a small stretch of walls—of the massive fortification called Salto della Cervia, which had important defensive and customs roles in the ancient Capitancy and Vicariate of Pietrasanta.

Marina di Pietrasanta

This pleasant, polyhedric seaside town runs for about five kilometers along the marvelous Tyrrhenian coast. Famous and well-frequented since the early 20th century, it is composed of four centers: Fiumetto, Tonfano, Motrone, and Focette.

Fiumetto

This locality takes its name from the Fiumetto canal, which runs into the sea



here. Its distinguishing feature is the luxuriant coastal woodland that constitutes the La Versiliana public park, venue of the Festival of the same name. Here we find the "romantic" 18th-century bridge said to be "del Principe" in honor of Leopold I, Grand Duke of Tuscany, who had it built to permit passage of mounted guards along the beach.

■ *La bagnante*, 1960, marble sculpture by Franco Miozzo, Piazza D'Annunzio.

■ *Dafne e Apollo*, 1983, bronze sculpture by Marcello Tommasi, Viale Roma.



Tonfano

So-called from the name of the watercourse, known in ancient times as the Tonfalo, which until the 1920's ran through the area and into the sea here, this is Marina's "richest" center from the point of view of commerce and public offices. The church, dedicated to Saint Anthony, dates to the early 20th century. The promenade and the plaza on the sea now have a new star: the Pontile, a long, long pier (214 meters) inaugurated in 2008.

- *Torso 175*, 2005, bronze sculpture by Roberto Santo, Rotonda Viale Unità d'Italia.
- *Femme fleur (version II)*, 1985, marble sculpture by Viliano Tarabella, Rotonda Viale Unità d'Italia.
- *L'Unione per la vita*, 2004, marble sculpture by Flavia Robalo, Largo Martiri delle Foibe.
- *Il volto e la maschera*, 1994, pink marble sculpture by Marta Gierut, Via Enrico Pea-

Via Giambattista Marino.

- *Flamenco*, 2004, marble sculpture by Giovanna Battaino, via Tonfano.
- *11 settembre*, 2002, marble sculpture by Beatrice Fineschi, Piazza America.
- *Nudo verticale (La tuffatrice)*, 1994, marble sculpture by Franco Miozzo, Piazza XXIV Maggio.
- *Donna tartaruga*, 1994, marble sculpture by Novello Finotti, Piazza XXIV Maggio.
- *Il gabbiano*, 1958, marble sculpture by Leonida Parma, Piazza Europa.
- *Potenza al cubo*, 2009/2010, Carrara white marble sculpture by Stefano Pierotti, Piazza Europa.
- *San Antonio*, 2012, bronze sculpture by Novello Finotti, in the sea towards the pier.



Pietrasanta □ — **HOSPITALITY,**

In Pietrasanta, tourism goes hand in hand with the art of hospitality. A splendid environment and landscape are associated with the warmth, the genuineness, the cordiality, and the professional demeanor of people who perceive the extraordinarily welcoming character of this land and who can make any stay in Pietrasanta an unforgettable one. Innumerable, highly-qualified, and diversified accommodations solutions, both in the ancient, elegant mansions of the historic center and in the more modern structures in Marina. And at the table? Myriad opportunities to yield to the temptation of the irresistible specialties of Tuscan and Versiliese cooking: from the restaurants and *trattorie* of the center of Pietrasanta, greatly sought-after in the midst of art and history in milieus with unique atmospheres, to the suggestive



eating places of Marina, often right on the beach, where the protagonists are the scents and flavors of the sea, or those of the inland territories, amidst olive groves and vineyards and boasting many excellent traditions in food and drink. But there are also pizza-parlors, snack-bars, pubs, excellent ice-cream parlors, and "angoli golosi," specialty shops that can satisfy any eating need or whim at any hour of the day and long into the night. Because we mustn't forget that we are in the heart of Versilia, a seaside region renowned for its night- and society life: from strolling until and past midnight in the streets of the historic center or in Marina, shopping in the ever more numerous griffed shops, to music, dancing and entertainment in the many discotèques, clubs, and the most fashionable nightspots!



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Motrone

Seat of coastal fortifications destroyed in the early 1800's and an ancient naval landing-stage, at the mouth of the so-called "Fiume Vecchio" ("old river"; today's Versilia river originally ran into the sea at Motrone), Motrone is the least built-up of the Marina di Pietrasanta localities. It features a port, beach, and a launching ramp for small vessels.

- *Prometeo*, 1991, stainless-steel sculpture by Alessandro Tagliolini, Piazza IV Novembre.
- *Continuations*, 2005, white marble sculpture by Jiménez Deredia, Rotatoria Via Unità d'Italia – Via Aurelia Sud.



Focette

In ancient times, this area was swampy due to the numerous small *foci* (outlets to the

sea) of the "Fiume Vecchio" and its tributaries—hence the name of the locality. In the 20th century it became Versilia's most exclusive seaside resort, with an animated social life; it is home to La Bussola, the cult spot for nightlife in Versilia, temple of the Italian and foreign music of the Fifties and Sixties.



- *Il velo*, 1992, marble sculpture by Raffaella Robustelli, Viale Roma.
- *La fecondità*, 2001, marble sculpture by Dominique Le Stanc, Viale Roma.
- *Parsifal*, 2004, marble sculpture by Rosanna Gregorace, Viale Roma.
- *La Madonna dell'Assunzione*, 2005, marble sculpture by Dominique le Stanc, Via Mameli.

ENTERTAINMENT, AND GOOD EATING



The Ancient Flavors of Pietrasanta

No one can say they know this land if they haven't tasted its specialties: flavorful dishes linked to the traditions of rural life and the fatiguing work in the marble quarries, better if accompanied by the excellent wines of Strettoia. First and foremost, the *tordelli*, large ravioli of pasta made strictly by hand with a meat-and-greens filling and topped with meat sauce (probably just what Michelangelo ate on his trips to Versilia!), or the *intruglia*, with beans, cabbage, and corn meal, *pappa al pomodoro*, *panzanella*, *matuffi* made of corn meal and mushrooms, such processed pork products as the *biroldo*, *soppressata*, *lardo*, and *mortadella nostrale*, a local Bologna sausage. One of the typical sweets is the succulent almond-paste marzipan.



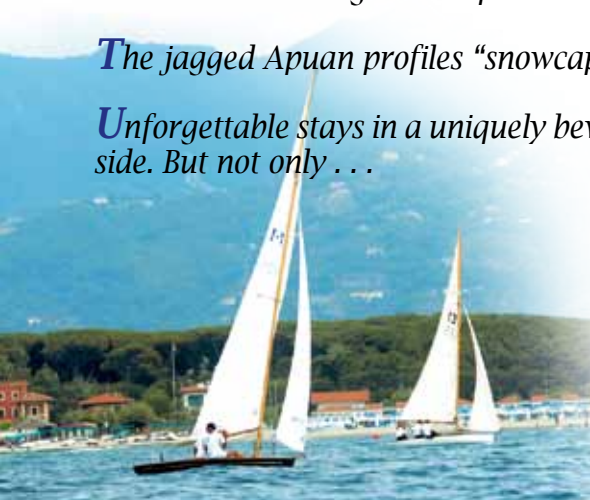
Pietrasanta

The scent of salt air and the marine fragrances of the coastal woods.

The immense azure blue expanse of the Tyrrhenian Sea and the warm golden expanses of fine sand.

The jagged Apuan profiles “snowcapped” by marble.

Unforgettable stays in a uniquely bewitching countryside. But not only . . .



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Pietrasanta

Ninety hectares of woodland, the precious legacy of the coastal forests that once lined the shores of northern Tuscany, and in particular the ancient “Macchia di Marina” that once ran from Cinquale to Motrone. La Versiliana is a beautiful public city park in the Fiumetto locality in Marina di Pietrasanta. A true naturalistic jewel with a rich and variegated landscape with pines, evergreen oaks, common oaks, alders, wetlands plants, and holly and butcher’s broom, loved by citizens and guests alike especially in the summer season. Gabriele D’Annunzio galloped on horseback down its shady boulevards in 1906 when he was a guest here at the home of the Digerini Nuti counts, then the owners of the 18th-century estate and the park’s Villa, first called La Versiliana by the writer Renato Fucini.



A PEARL OF A SEACOAST

A highly-qualified tourist offer with a long, proven tradition. An immense range of structures, both hotel-trade and residential, for meeting even the highest of expectations. Comfortable, full-comfort bathing establishments in a simple architectural style that blends elegantly with the coastal landscape. Gorgeous beaches with an average depth of 150 meters. Gently-sloping bottoms and safe swimming for chil-

dren—and indeed, people of all ages. On the beach? Quiet, undisturbed relaxation, pleasant, healthful walks along the waterline, get-togethers and entertainment, water sports, sailing and swimming lessons, water gym in the pool or the open water... Without counting the splendid natural cornice of the Mediterranean maquis running right down to the sand: the ideal place to cycle, walk, or ride horseback in the shadow of the giant pines.



The City of Pietrasanta has been receiving the Blue Flag

THE MYTHICAL LA VERSILIANA



The immense area of about 20,000 square meters that surrounds the Villa is in the summertime dedicated to the world-famous La Versiliana Festival, an event that for more than thirty years now has distinguished the Versilia cultural tourism offer with the excellence and international standing of its entertainment. Since 2004 the Festival has been managed by the Fondazione La Versiliana. The range of proposals is vast: the suggestive open-air theater in the pines offers a rich playbill of prose theater, music, and dance; the Caffè is a standing appointment with the top names in culture, politics, and current events; the exhibitions and events in the Villa, in the adjacent pine-nit factory, and in other venues in the superb scenario of the Park is seemingly inexhaustible; La Versiliana dei Piccoli organizes games and creative activities for the youngest set; and on the nature walks you will discover the flora and fauna of the woods.



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A very big and really diversified number of initiatives, often at a national and international level, that animate with thousands of people the whole territory, has been characterizing by now for years the excellent programs offered during the entire year in order to satisfy any kind of public. In Pietrasanta there is always some interesting event to which participate in the superb scenarios of the historical center or of the Marina, from cultural appointments to exhibitions, concerts, shows, festivals...

But this land rich of history and culture maintains also alive the ties with its traditions, through numerous, usual appointments: the weekly market on Thursdays in Piazza Statuto and on Saturdays in Tonfano; the lively antiques, crafts, and flower markets on the first, second, and third Sunday of the month in the historical center; the *Fiera di Santo Stefano* on December 26th in Vallecchia and the flamboyant *Fiera di San Biagio*, held February 3rd and 4th, which involves the entire city.



Pietrasanta □

A territory with such abounding natural and environmental resources could not but offer exceptional opportunities for healthy living and well being and sports and recreational activities for free time. There are several possibilities: a dense network of bicycle paths, paths laid out in the pine woods with gym equipment (and

instructions!) as well as many other public and private sports centers. Are also available in different areas soccer and five-a-side football fields, a first-class eight-lane athletics field, gyms, tennis courts, skating rinks and riding centers. Moreover, there are trekking itineraries through the pine woods, space for hang-gliding from the heights above the city, and two golf courses (of which, one eighteen-hole international-level course). And don't forget the sea, where you can engage in all the water sports, from swimming with fins to windsurf, from water-bikes to canoeing. In Fiumetto there is a surf school and in Motrone you find the Club Velico (Sailing Club) di Marina di Pietrasanta, which besides caring for and launching tourist boats at the beach landing, organizes sailing regattas and a sailing school.



POINTMENTS WITH THE TRADITION

This celebration, of very ancient origin, is famous for its large market to which people from the entire surrounding territory flocked to buy what they needed, especially for agriculture and stock-raising. And still today, the festivities in honor of this saint protector of good appetite and the fertility of the fields color the city with their multicolored market stalls and rides; for the occasion, Pietrasanta's many restaurants each propose their own special "San Biagio menu." Among the innumerable cultural and historical events, some

of the best known are: Carnival, with its parades and events feting the local mask known as "Lo Sprocco"; the *Festa del Vino* in Strettoia in early September, with costumed representations of life in ancient times; in spring, the "Marina in Fiore" festival in Tonfano and at La Versiliana, and in the historic center the *Fiera di San Martino* "Sapori d'Autunno" ["Autumn Flavors" Saint Martin's Fair], held on and around the saint's day (November 11th), where you'll find typical local products to taste and take home with you!



SPORTS AND WELLBEING





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by plane Galileo Galilei International Airport of Pisa (Km 30);
Amerigo Vespucci International Airport of Florence (Km 90);
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